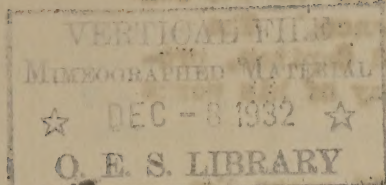
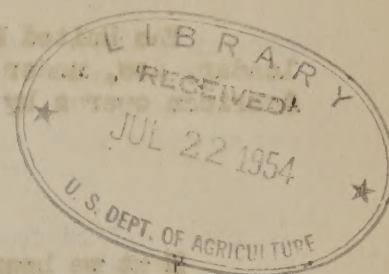


United States Department of Agriculture
Extension Service
Office of Cooperative Extension Work 23



NATIONAL 4-H CLUB RADIO PROGRAM
1931-32 Music Achievement Test
"Learning to Know America's Music"
October 1, 1932

American Operas



Descriptive notes prepared and broadcast by
R. A. Turner, field agent, Office of Cooper-
ative Extension Work, United States Depart-
ment of Agriculture, to interpret the group
of musical compositions played by the United
States Marine Band during the National 4-H
Club Radio Program of October 1, 1932.

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How do you do, 4-H club folks and friends.

It is a pleasure to be back on the air once more and to enjoy with
you another program in our National 4-H Music Achievement Test.

I was in Kansas on September 3, and so had the fun of listening to the
National 4-H Radio Program which was broadcast on that day. It is most inter-
esting, now and then, to be able to "listen in" and hear how my material sounds
when it is presented by some one else. That gives me an opportunity to hear
how it sounds to you.

But here we are in the auditorium of the Marine Barracks in Washington,
D. C., and the United States Marine Band is all ready and waiting to help us
once more in our musical series for this year entitled "Learning to Know
America's Music;" and so we turn our attention to our study to-day of American
operas.

Selection from El Capitan -- Sousa

Our first selection is from the opera "El Capitan," written by John
Philip Sousa. Sousa was so well known for his military marches that we often
overlook his other compositions. He has shown his versatility by composing
light operas, waltzes, orchestral suites, overtures, fantasies, songs, and Te
Deums. He was also the author of three novels, "The Fifth String," "The
Transit of Venus," and "Pipetown Shandy," and has written instruction books
for trumpet and drums, and for violin.

DISTRIBUTION: A copy of this material has been sent to each State club leader.

Some of Sousa's light operas are, 'The Scoundrels,' 'Chris and the Wonderful Lamp,' 'The Bride Elect,' 'The Charlatan,' 'The Free Lance,' 'The Dragoons,' 'The American Maid,' and 'The Queen of Hearts.' 'El Capitan,' produced in 1896, is doubtless the most popular and tuneful of any of his works of this character.

The United States Marine Band, of which Sousa was for 12 years the leader, now, under the leadership of Capt. Taylor Branson, opens our study of American operas by playing 'El Capitan,' from the opera of the same name by Sousa.

Excerpts from Wang -- Morse

Next we hear excerpts from the light opera entitled "Wang," by Woolson Morse. Many of you have had the pleasure of seeing DeWolf Hopper in one or more of his many light-opera roles, and Wang is one of the operas in which he still further justified the statement that he is America's perennial actor in light opera.

Under the baton of Capt. Taylor Branson, the United States Marine Band plays excerpts from Wang, by Morse.

It would be quite impossible to cover completely the subject of American operas in the time allotted to us to-day. You all know that Victor Herbert was one of America's foremost composers of music for light opera and musical comedy. Among the better known of his 35 light operas are 'Babes in Toyland,' 'The Red Mill,' 'It Happened in Nordland,' 'The Fortune Teller,' and 'Babette.'

Gustav Luders is another composer who has given us some tuneful light-opera music. Luders was born in Germany, but came to America as a youth and while here composed more than a score of operas of which 'The Prince of Pilsen' is probably the best known. Doubtless the best bit of music from this opera is the unaccompanied male chorus of students singing the ever-popular 'Oh Heidelberg, Dear Heidelberg.'

The Magic Melody -- Romberg

Now we turn to a composition by still another composer. The selection entitled "The Magic Melody" from the opera of the same name, by Romberg, is played for us now by the United States Marine Band, Capt. Taylor Branson conducting.

"Umbrella Dance" from The Mandarin -- De Koven

Next we hear "The Umbrella Dance" from 'The Mandarin' by De Koven. The libretto is by Harry B. Smith, who has written in whole or in part the librettos for many of our well-known light operas and musical comedies. Reginald De Koven, a native of Middletown, Conn., has written about 20 light operas, two grand operas, and more than 100 songs. Perhaps his best-known song is 'Oh Promise Me,' and his best-known opera is 'Robin Hood.' To-day we hear a very melodious and charming number entitled "The Umbrella Dance" from De Koven's opera 'The Mandarin,' as it is played by the United States Marine Band, Capt. Taylor Branson conducting.

The writing and production of light operas in America seems to have been more successful than the writing and production of grand operas. Most of the grand operas popular in the United States are those written by foreign composers. The presentation of grand opera in America has often been an uncertain financial proposition, and many are the successes and failures recorded in this field.

The operas popular in England were the first to reach America. These were ballad operas, so designated because the songs were not set to music originally composed for them, but were adapted to the tunes of old ballads and popular songs. So far as can be learned, the *Beggar's Opera* was performed in this country for the first time in New York City in 1750.

Philadelphia, Boston, New Orleans, Charleston, S. C., and Williamsburg, Va., were among the first cities to stage presentations of opera music. Between 1850 and 1860 Chicago, Cincinnati, and San Francisco each conducted a series of operas which were ^{more} or less successful. At the present time, both light opera and grand opera may be heard in many of the larger cities throughout the country.

Probably the first opera wholly composed in the United States, and therefore the first native composition of its kind, was founded on the story of William Tell and was called "The Archers, or the Mountaineers of Switzerland." The libretto was by William Dunlap and the music by Benjamin Carr. This opera was staged in New York in 1796.

Some of the better-known examples of grand opera written by American composers include *Montezuma*, by Gleason; *Lucile*, by Pratt; *Azara*, by Paine; the sacred opera *Judith*, by Chadwick; *The Scarlet Letter*, and *Cyrano de Bergerac*, by Walter Damrosch; and *The King's Henchman*, by Deems Taylor.

"Indian Love Call" from Rose-Marie -- Friml

Our next example of music from American opera is perhaps better known than any of the other compositions on to-day's program. It is "The Indian Love Call" from the light opera *Rose-Marie*, by Rudolf Friml. Although Friml was born in Prague, he came to America as a young man. Some of the other operas or musical comedies which he has written are *The Firefly*, *High Jinks*, and *Katinka*. So many of you have heard the opera *Rose-Marie* that you already know the songs which stand out above the others in that production. They are *Rose-Marie*, *Totem Tom Tom*, *Why Shouldn't We*, and *The Indian Love Call*.

With Capt. Taylor Branson conducting, the United States Marine Band plays "The Indian Love Call" from the opera *Rose-Marie* by Friml.

We now come to the last selection on to-day's musical program. But before we hear it, may I tell you that since the broadcast of November 5 is given over to the National 4-H Achievement Radio Program, our next musical program with the United States Marine Band will be broadcast on Saturday, December 3. On that day we shall study modern American music. May I also call your attention to the fact that we shall, with the program of December 3, bring to a close our year of study of America's music.

With the National 4-H Club Radio Program of Saturday, January 7, we shall inaugurate the 1933 National 4-H Music Achievement Test which will have as its theme "The World's Great Composers." In that series, we shall, each month, study the life and works of one or more of the great musical composers who have won world renown. Ask your State club leader or your county extension agent about his plans for participation in that series of musical radio programs.

The Marine Corps Institute -- Branson

Now for our concluding number! I believe that you will agree with me that it is fitting to close to-day's program in our National 4-H Music Achievement Test with a composition written by Capt. Taylor Branson, leader of the United States Marine Band which has played for us during the year. Captain Branson has named his composition "The Marine Corps Institute."

With the composer, Capt. Taylor Branson, conducting, the United States Marine Band brings to a close our musical program for to-day by playing The Marine Corps Institute.